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CATHARINE LEWIS.

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IMPORTANT NOTICE.

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A QUESTION that has been repeatedly asked, but which remains unanswered up to the present time, is "When will America have its Government or State bands, like England, Germany, France and Italy?" It must be admitted that we are deficient in these organizations; but why do not those interested obtain influential aid, and thus seek to accomplish something in this direction?

IT will be something like six or seven months before the next operatic season will begin, yet we are in the midst of managerial bickerings and singers' denials of having engaged themselves to either Mapleson or Abbey. Still, it is evident that with two opera-houses open at the same time, the public will have an opportunity to hear a greater number of new and old artists, and will undoubtedly have a larger repertoire of works represented for their enjoyment.

THE paucity of selections to which singers confine themselves has become a matter of record. That this is so would appear to be the fault of the public which generally receives with indifference songs they do not know, but applaud to the echo thoroughly hackneyed melodies. Nevertheless, artists owe something to themselves, and although public taste and demands have to be respected, there is no reason why novelties should be entirely overlooked, as they are by many good vocalists. Pianists also are not entirely free from this narrowness.

THE encore nuisance can only be abated and finally stopped by the firmness of the artists who appear before the public. Especially in operatic works should encores be denied, because the action of the piece is retarded when the demand for them is complied with, and the effect of continuity intended by the composer is ruined. Let every artist subscribe to the unwritten law of "no encores." A help toward the suppression of this nuisance would be in the papers uniting in never mentioning encores. The vanity of the artist would then receive a partial check.

THE members of the "Arion" singing society have unanimously accepted Dr. Damrosch's resignation as conductor. They also as unanimously declined his offer to conduct them until May 1. In fact, the whole proceeding cannot fail to produce the impression that the "Arion," on the whole, seems to be glad to get rid of the doctor. This ought to be something of a lesson to this gentleman who has managed in a comparatively short time to make a considerable number of enemies in the profession and offend gentlemen outside of it by his overbearing behavior and a self-conceit that well-nigh borders upon the disorder of mind known as mania of greatness.

MUSICAL FESTIVALS.

NOTHING perhaps is so indicative of the growth of musical taste in this country as the number of festivals that annually take place in the various large cities. A decade ago a musical festival in America was not a common event; to-day it is an important but by no means remarkable occurrence. We have progressed so rapidly in art matters that the most gifted foreign musicians do not hesitate not only to visit but to take up their life-residence with us. The public, as a whole, has become deeply interested in music and musicians, and a comparatively high taste exists at the present time in regard to sterling compositions.

In this connection, reference may appropriately be made to the coming tour of Theodore Thomas with his orchestra. The number of festivals and high-class concerts which will be given during the time Mr. Thomas is traveling, conclusively proves how widespread is the interest felt in the broader and loftier manifestations of the Art Divine. Many years of weary but earnest labor have been expended in educating the general public to a point that makes it willing and desirous to support great musical gatherings. The results of this labor are beginning to be felt more and more, for comparatively small towns, even in the South, are awakening from their former musical lethargy and making unusual efforts to inaugurate series of festival concerts.

All this is exceedingly encouraging to those who believe in the exalted mission music has to perform. One thing is to be regretted, however, that the better known musicians are strongly inclined to value little the steady work being accomplished by their less known and gifted co-workers in the musical art. This is far from just, and does not speak well for the nobility of mind of those who occupy the position of public musical educators. Every conscientious teacher in a provincial town has done something toward elevating the taste of residents therein; otherwise a musical festival would fail because of a lack of support. Let every one, therefore, be assigned his due share of praise and encouragement, in order that the greatest possible results may thereby be reaped.

Personals.

A PERTINENT QUERY.—Mme. Valleria is quoted by a London critic as the best *Senta* that has appeared on the London stage. How about Mme. Albani?

FLOTOW'S SUCCESSOR.—M. Limnander, a Belgian, has been elected the successor of Flotow, as member of the Académie des Beaux Arts.

FINDING FAVOR IN LONDON.—Mlle. Elly Warnots, who some time ago made an excellent impression in Brussels, has been singing in London with much success. Her appearance at a Crystal Palace concert was very favorably commented on.

MADE HER DEBUT.—Miss Amy Sherwin, who has heard here a year or so ago, recently made her début in "Maritana," at Drury Lane Theatre, London. The audience was large, and applauded her efforts enthusiastically.

RETURNED FROM PARIS.—Miss Berta Ricci, an American contralto, has just returned from Paris and Milan, and will shortly be heard here in German opera.

A FINE ARTISTE.—Mme. Chatterton-Bohrer, the excellent solo harpiste, will soon give a concert in Chickering Hall, with the assistance of several well-known artists. Her playing is noted for its fine tone and great brilliancy.

PATTI'S SINGING LESSONS.—Mme. Sophie M. Manzocchi, widow of the celebrated Signor Manzocchi, Adelina Patti's first instructor in music, claims from the diva \$2,600, asserted to be due for lessons given from 1856 to 1860. She also asks for interest on this sum.

FANNIE KELLOGG'S SUCCESS.—Miss Fannie Kellogg created a very favorable impression by her singing in "St. Paul," at the recent Pittsburg Festival. Her success was quite emphatic.

DR. BERGE'S DEATH.—Dr. William Berge, the organist, died on Friday, of heart disease, at his residence, No. 119 West Twenty-eighth street. He was born in 1824, in Wittenhausen, Hesse-Cassel, Germany. His father, who was a distinguished organist, laid the foundation of his musical education, and then placed him under the tuition of Spohr for the violin and under Dr. Volkmar for the organ.

GERSTER'S ENGAGEMENT.—Mme. Gerster will sing in opera in this country next season under the management of Messrs. Gye and Mapleson. The engagement was made by cable, and was finally settled on Friday.

AN INTERESTING REPORT.—Marcella Sembrich, the eminent prima donna, is announced to appear next month in Vienna. Her voice is regarded as exceptional, and wherever she sings she creates a deep impression. There is some talk of bringing her to this country next fall.

SICKNESS OF A POPULAR TENOR.—Signor Gayarre, the eminent tenor, has been sick, but was reported as likely to sing in Easter week at the San Carlo Theatre, Naples.

SARASATE'S PLAYING.—Señor Sarasate's violin playing in London, has drawn forth the highest praise. At every performance he receives an ovation. He is especially fine in the rendering of slow movements.

THE RACONTEUR.

MUSICAL criticisms in the daily papers, are, as a rule, interesting reading, and, considering the late hour at which most of them are rapidly thrown off, they possess much more merit than one would naturally expect under the circumstances. Many good writers cannot always command their choicest adjectives, their Addisonian phrases and happiest thoughts when forced to put them down in black and white on very short notice; and yet this is the rule rather than the exception with the criticisms that are read each morning over our rolls and coffee. No wonder, then, that metaphors sometimes get mixed up like the Kilkenny cats in their famous gouging match, and that extraordinary opinions that no sane man would wish to father sometimes creep slyly into print. It is charitable to set down these curious matters to the pressure under which critics frequently have to work to satisfy the insatiable demand for "copy;" and yet, perhaps, there is another and a better reason. Possibly ignorance, pure and unadulterated, has something to do with it. A case in point is that of the critic on a morning daily in this city, who recently alluded to Mendelssohn's "Marriage of Comacho" with charming originality as "Comacho's Marriage of Mendelssohn." The writer must have written his copy very late indeed; the presses, in fact, must have been kept waiting for him while he cudgelled (what there is no law against calling) his brains for some felicitous expression that might transport his readers into Mohammed's seventh heaven and sell out the edition before 10 A. M. This gentle and perfectly harmless scribe must have been the horse reporter of the daily, for he runs in a few racing terms in speaking of a great singer, that aptly describe a horse who is an easy winner at the finish. Probably the ordinary vocabulary of musical criticism palled upon his jaded taste and he was seeking for some new and fresh phrases to adequately relieve the pent-up emotion in his little breast. This is very well in its way, for a horse reporter at the opera is nothing if not graphic, and the pictorial effect of this criticism was as bewildering as that of the northern lights on an individual who has generously sampled Fourth Ward fire-water. Now, if the critic of the paper could be sent to write up the horse races and be instructed to judiciously commingle allusions to consecutive fifts and thorough bass in the record of a day's sport, the patrons of Jerome Park and other driving tracks, would be as highly edified as Union Square has been recently by the amiable subject of our story. The horse reporter simply whets our curiosity, however. He is not liberal enough with his sporting allusions. He should write up a whole concert or operatic performance in true sportmanslike style, so that we may watch the prima donna in our mind's eye, as, singing her first note, she passes under the wire, takes the lead when she walks away with the chorus, shows her rivals a pretty pair of heels, and comes home an easy winner. Time, 2:20. Paris mutuels, \$6.79.

So Patti wasn't invited to the Vanderbilt ball after all and Nilsson was. It is really too bad that the great cantatrice cannot monopolize all the honors in the market, social as well as musical, and after snubbing the Administration it was rather cutting to be snubbed in turn by the giver of the big fancy ball of the season. Patti is not too old yet to learn, although *The Sun* made her out a centenarian the other day, and she may discover that New York is often very foolish, but is sometimes very sensible and discriminating. She has been the embodiment of callow arrogance in her treatment of the wishes and tastes of the musical public as she doled out ballads long since passed into the sere and yellow leaf and some people are wicked enough to take a wee bit of delight in her discomfiture. And then to think that Nilsson should be feted while Patti is forgotten, and that all the papers should describe the former's charming dress in the character of *Marie Stuart*, why it must give Patti a very poor opinion indeed of Mrs. Vanderbilt's good taste, and of the many fair women and brave men who made the occasion memorable. It is very sad, and Mrs. Vanderbilt should proceed to conciliate the cantatrice at once by giving a fancy dress ball in her especial honor and snub Nilsson. That is the only way I can see out of this terrible predicament.

—Flotow's "Marta" was given on Thursday night by Mr. Mapleson at the Brooklyn Academy of Music. The occasion was the first appearance in the City of Churches of Mme. Albani, who personated the title-role, supported by Mme. Scalchi, Signor Ravelli, M. Durat, and Signor Corsini.

—M. Gounod, the composer, has recently sent to the French choral society L'Espérance, of this city, a new cantata, "La Statue de la Liberté," written for male voices with accompaniment for a military band. The work is now under rehearsal by several French societies, and will shortly be performed under the direction of M. Vicario at a concert of French music given exclusively by French artists for the benefit of the pedestal fund of the Bartholdi statue of Liberty.

—On Tuesday evening, April 3, the Poughkeepsie Vocal Union gave its third concert in the Collingwood Opera House, with the assistance of Miss Lucy Myers, alto; Arthur Woodruff, tenor; Max Heinrich, bass, and the Philharmonic orchestra. The conductor was Dr. Fred. L. Ritter, of Vassar College, and the accompanist Isaac B. Van Vliet. The programme embraced Beethoven's sacred symphony, Dr. Ritter's "Fourth Psalm" for baritone solo, chorus and orchestra; and "The First Walpurgis Night," by Mendelssohn. Appended to the programme was a somewhat lengthy and interesting dissertation on the latter work, written by Mrs. Fanny Raymond Ritter.

American Prime-Donne in Italy.

ITALY, March 17.

THE word prima-donna means "first woman" or "leading lady," as we say in English, and in Italy it is applicable to actresses as well as to singers. In English, however, we apply the term prima-donna to singers only, and it is thus I use it here, to say a few words on American prime-donne in Italy. I begin by stating, that they are immensely successful. Last year Mlle. Nevada (Emma Wixom) traveled through Italy with the "Sonnambula," creating enthusiasm wherever she went. She is the youngest American prima-donna on the stage, I think, and she looks even younger than she is. Her Italian triumphs have led her to Paris, where she is engaged for three years for over \$1,000 per month. After her Paris engagement she purposes going to America. Bianca Lablanche is another favorite prima-donna, who is doing Italy with "Mignon," &c. (but more of her another day); then, if it had not been for La Harris-Zagory, the Apollo of Rome would have come to squash, weeks ago. It was an American prima-donna that saved it as much as it could be saved, but the ship was already too far damaged to save entirely.

The most successful of all the American prime-donne in Italy, however, is Alice Urban. It is not enthusiasm that she excites, but frenzy. Last autumn, for instance, she came to Rome to fulfill an engagement at the Argentina Theatre; and she came from Dresden—no slight journey, you see. When she arrived here she found the theatre shut, manager failed, and the unfortunate company scattered to the four winds. A pleasant prospect after such a journey! Urban, however, was not dismayed. She knew her powers, and, instead of wringing her hands and retracing her steps, cursing, perhaps, at her ill-luck, she gathered together all the pieces of the broken company that she could find and opened the theatre on her own account for a few nights, just to let the Roman public hear what she could do. The effect was like magic. On the morrow of her first appearance Urban and *Sappho* were the talk of the town. On the second night of "*Sappho*" the theatre was crammed, and on the third night the prices had to be raised to keep the people off! But they flocked to hear her more than ever. For a fortnight there was not even standing room in the theatre, nor can I describe the frenzy that she excited, not only with the male portion of the audience, but also with the ladies. The whole theatre rose at her at times, when her passion reached a climax. Thus, this one woman, a perfect stranger to Rome, by the sole power of her talent, converted a bankrupt theatre into one of the greatest artistic and financial successes ever witnessed in a Roman theatre.

But you should see Urban to understand this. Her *Sappho* is quite as great in its way as the *Medea* of Ristori, and as Ristori's name will ever be associated with *Medea*, notwithstanding all her other triumphs, so will *Sappho* remain ever associated with Urban's name. "But she can't sing anything else!" her detractors said. Can't she? She soon showed if she could not. She announced *Norma*! This, if possible, was a greater success than "*Sappho*;" and she had to sing it during the remainder of her stay in Rome, with increasing success every night. She is not the colossal *Norma* we are accustomed to, for generally speaking *Norma* is represented by a large woman—as if *Norma* may not have been a thin, tall, or short, thin woman, instead of a tall or short fat woman! Urban is of medium height, and thin; is nervous. No one, of her temperament, could ever be fat. To sing and act night after night, as Urban acts and sings, must wear away any frame, the fire within gradually consuming the outer crust, however thick that may be! She has large black eyes and magnificent hair—so magnificent, that it is generally thought that it is not all her own. It is, however, and she is the ideal personator of such passionate heroisms as *Sappho* and *Norma*. I hear that her *Selika* in the "*Africana*," her *Aida*, and her *Leonora* in the "*Favorita*," are equally grand. But these require greater companies and scenery, than *Sappho* and *Norma*, and it would be more difficult to find them on a starring tour than *Sappho* and *Norma*; besides, Urban and *Sappho* are one—and the public clamors for it wherever she goes. I now ask myself, how is it that Urban has never yet taken her *Sappho* to London and America? How is it that such a woman is allowed to remain in Europe, when, with the exception of Clara Morris, there is not such an emotional actress in America, to say nothing of her singing! How is it that Americans are deprived of a treat that foreigners enjoy, and an American woman is the giver of the treat? You must hear *Sappho*. You must hear Urban—the two are one. Do not let another year pass without inviting her to America. She will prove a silver-mine to any one who may work it. Think not to see a Worth-dressed nonentity. Urban is a classic statue filled with fire. She relies not on dress for applause; she is draped in white lamb's wool, and as she stands before you, reminds you of Rachel's picture in *Phédre*. Yes, Urban is a Rachel who sings; and if she did not sing, she would be equally fine as an actress.

She is now in Palermo, and is creating the same excitement there as everywhere. Telegrams reach us telling us of the unheard-of success of this American prima-donna, and political papers cast aside politics for the hour to write leading articles on "*Sappho*" and "*Norma*," as if it were the first time these operas were heard in Italy. She receives not only honors, but the largest remuneration of any singer in Italy, at the present moment. Finally, she is a pure and good woman in every sense of the word, and the highest ladies in Italy are proud of calling her friend. Queen Marguerite, of Italy, also presented her with a beautiful diamond bracelet, when she was in Rome, and Queen Marguerite is very particular on whom she grants such favors. This is the

first instance of the kind, indeed, I can remember since I have been in Italy. The queen ordered the bracelet to represent the attributes of *Sappho*, a compliment which added another value to the gift.

And now, when will Alice Urban take her "*Sappho*" to America? VERITAS.

ORGAN NOTES.

A week or so ago, George E. Whiting, the well-known Cincinnati organist, gave two recitals in the Second Presbyterian Church, New Albany, Ind. The organ has two manuals and some twenty speaking stops, and is the work of Hook & Hastings, of Boston. The recitals were very successful, the programmes containing, among other pieces, an overture by Victor Massé, "La Reine Topaza," Lemmen's "Sonata Pontificale," Lux's fantasia on "O Sanctissima," and several original works by Mr. Whiting himself.

There is a good deal of latitude shown in the choice of church voluntaries. The most skillful organists are liable to swerve from what is desirable in this direction. Considering the matter from a strictly orthodox point of view, organ voluntaries should be in every case, free from secularity. No piece should be played with which secular words are connected in the mind of the listener, otherwise the religious surroundings appear incongruous, and the feelings that should predominate are banished. That Gounod's "Funeral March of a Marionette" should have been played in an important London church, according to report, shows the need there is for careful discrimination in the choice of organ voluntaries.

The question of what is organ music pure and simple has been discussed in one or two English papers. Compositions written specially for the organ are undoubtedly organ music in the strictest sense, but the unsettled point is whether arrangements from orchestral and vocal works can in any way be deemed organ music; or whether, as some severe players insist, they come under the head of "mongrel" music when thus altered from the original. No doubt two different terms should always be employed when reference is made to organ music. Experts are supposed to know what pieces have or have not been written for the instrument. There can be no question in regard to the former, while of the latter the most that can be said of them is that not being real organ works they suit the instrument in varying degrees. In the strictest sense they cannot be denominated organ music.

H. Clarence Eddy, the well-known Chicago organist, recently wrote an article, entitled "Music Committees," published in a late issue of the *Indicator*. Many sensible remarks were uttered therein tending to prove the hap-hazard manner in which church singers and organists are chosen by men entirely ignorant of music. It is an indisputable fact that the average music committee man is utterly incapable of judging of the qualifications necessary for an official church musical position. The changes that constantly occur in choirs prove the truth of this assertion, as also of the fickleness characteristic of church-going people generally. More changes are made in America in respect to choir positions than in any other country. "It would appear that there is no steadfast work possible here," said a well-known organist to the writer some days ago. "No sooner has an organist got his choir thoroughly under control, than in numerous instances, a change is decided upon. Every year the same farce is enacted, and thus every year organists and singers come to the conclusion that to do as little as possible for the money paid them is the best thing possible. To please just enough for twelve months and no more, is regarded as the wise course to pursue. The whole system is, however, a mistake.

—Meyerbeer's "L'Etoile du Nord" will shortly be brought out by Mr. Mapleson, and it is promised in grand style. New scenery has been brought over from Italy, as well as new dresses and other stage appointments. Signor Arditi has been superintending the rehearsals which have been going on for over a month. The outlay of money in the production of this opera is said to have been very large. Mme. Patti will sing the rôle of *Caterina*, which is one of her best characters.

—This month Baltimore is to have a musical festival. The Oratorio Society, of which Otto Sutro is president, will form the vocal basis of the event. Among the works to be performed is the "Redemption" by Gounod, which will be given twice, on Thursday and Friday evenings, the 26th and 27th. Two performances will take place on Saturday, the 28th. The singers engaged are Mrs. Humphrey Allen, Mrs. Hartdegen, Mrs. Belle Cole, Fred. Harvey and Franz Remmert. Theodore Thomas's orchestra will assist.

—It is stated that a suit will shortly be brought against Manager Henry E. Abbey for damages claimed to have been sustained by ticket-holders of the recent Nilsson fiasco who live in towns surrounding Buffalo, N. Y. They claim they were induced to come to that city by Abbey's announcement of the concert, and in some instances made two trips to secure reserved seats, and, through his cancellation of the concert, were put to loss of time and money. About one hundred persons will put in claims, and, it is said, the position of Mme. Nilsson in the matter will be brought to light.

PERFORMANCES.

Philharmonic Society Concert.

THE sixth and last of this season's concerts of the Philharmonic Society was given Saturday night and drew to the Academy of Music the same large and refined audience that we have been accustomed to see at the performances of this, our principal concert organization's concerts and public rehearsals for the last three or four years.

The programme of last week was deficient in novelties, but not lacking in interest, since it was not only well chosen but consisted exclusively of works of a high order of merit and worthy to be heard repeatedly. The opening number was Waldemar Bargiel's fine "Media" Overture, a work of sterling merit, both in point of inventive creation and musicianly workmanship. It was extremely well played by the members of the Philharmonic Society, but Mr. Thomas might have brought a little more verve into the performance by a slight acceleration of the *tempo*, which throughout, seemed to us to be dragging. Next came Robert Fuch's lovely "Serenade" in D, op. 9 for string orchestra. A more charming, refined and well worked composition is seldom heard in a concert room, and its interpretation was in exact keeping with the character of the work; it was simply faultless. Only a string quartet like that of the Philharmonic could have played with such evenness, accuracy, fine shading and expression, and even they could only have done it under a master-hand like Thomas!

The soloist of this concert was Mr. Rafael Joseffy, who, in consequence of late illness, was not quite up to his usual somewhat limited standard of strength and artistic inspiration. He played the Schumann A minor Concerto, the most beautiful of all pianoforte concertos ever written, in an extremely finished style—in fact, we have never before heard it executed in so technically correct a manner. His conception of the work, however, lacked, as we mentioned before, strength, inspiration and breadth. Especially was this noticeable throughout the first movement, which, with the exception of the episode in A flat, was rendered with apparent apathy. It is, however, but fair to state that Mr. Joseffy, both at the afternoon of the public rehearsal and after the evening performance, earned his usual large share of demonstrations of public favor, and was induced to play encores, for which he had chosen a little and insignificant Aquarelle of his own and Bargiel's *Marcia fantastica* in B flat for the afternoon and evening respectively.

The last half of the programme was filled by Rubenstein's greatest and noblest orchestral work, his "Ocean" Symphony in C. Enough has been written about this composition to warrant our not going into details about it. The new seventh movement, however, which Mr. Thomas had inserted between the original two first movements, is rather an ungainly addition to the work. It is the last and in point of invention weakest of the three later written movements and unmistakably paints the horrors of a sea-storm. This, however, is done at such great length and with such superabundant use of the percussion instruments to denote thunder, the piccolo to paint lightning, and chromatic scales upward and downward for the woodwind and strings to realistically imitate the howling of the wind that after awhile it becomes wearisome, and, if anything, rather ludicrous than terrible. The playing, however, of this very difficult piece of orchestration was worthy of the Philharmonic, and the performance of the whole symphony was one long to be remembered. By the by, the great (?) critic, F. A., in his harangue about the performance of this symphony, slips up most shamefully. After telling Mr. Thomas that "he varied the consecutive order of the remainder (of the 'Ocean Symphony') in conformity with his own idea of the fitness of things," he coolly informs his readers that "the second adagio in D, which was taken after the 'storm,' was admirably rendered." The fact of the matter is, that "the second adagio in D" was not rendered at all, but Mr. Thomas, after inserting the new "storm" movement as second movement of the work, just as Rubinstein himself has decreed it in the last complete edition of his score, farther gave the three remaining original movements of the symphony, namely, the *adagio non tanto* in E minor, the allegro in G and the finale, in the same order they originally followed. Mr. F. A.'s long ears seem to be growing in dullness to an alarming extent if he cannot discern any longer between D major and E minor, and he shows a lamentable ignorance of important orchestral works if he does not know the four original movements of Rubinstein's "Ocean Symphony," nor the order in which they follow.

Standard Quartette Club.

THE fifth soirée for chamber music of the Standard Quartette Club occurred on Tuesday last at Steck Hall, before a fair audience. The programme contained three works of distinctly different character and school. The first was Goldmark's Suite in E major, op. 11, for violin and piano, a decidedly modern and romantic work. This is one of the most finished and inspired compositions of the composer of the "Queen of Sheba," and especially the slow movement in C sharp minor is wrought out with considerable loveliness. Mr. Herman Brandt played the violin part with his usual clearness and correctness; a trifle more tone and poetic conception, however, would have improved the rendering. Mr. Ferdinand von Inten, on whom evolved the duty of playing the pianoforte part, fulfilled the same with that conscientious and musicianly earnestness for which he is known.

The quartette then played an antiquated and uninteresting string quartette in G by Karl von Dittersdorf (1739-1799). Why this lamentably weak and stupid composition should have been drawn from oblivion, is hard to tell. However, it was well

played, and served therein, as in every other respect, as a contrast to the final number of the programme—Schubert's string quintette in C, op. 163, for two violins, viola and two cellos. This giant among chamber music works might almost be termed a symphony for five instruments, and that it has been acknowledged in contents to be too large for the scope of expression possible by only five performers, is demonstrated by the fact that, of our two chief conductors, Theodore Thomas has had the work played by a full string orchestra and Dr. Leopold Damrosch has scored the same for great orchestra. At Tuesday night's performance of the work little more than a rough outline of Schubert's symphonic and polyphonic ideas was given, but it is only fair to state that the quintette is extremely difficult, and is therefore but seldom performed. The second cello, Mr. Carl Hermann, seemed to us to be the most satisfactory of the five players.

Italian Opera.

THERE is little to be said of the repetition of "Semiramide," which took place on Wednesday evening last. Mme. Patti was in perfect voice, and was as usual enthusiastically received in the "Bel raggio" and the duet with Arsace. Mme. Scalchi also left the same deep impression upon the audience by her singing and acting. The minor rôles, chorus and orchestra were alike excellent.

The performance on Saturday afternoon was devoted to the ancient and tuneful opera of "Martha." Mme. Albani's personation of the role of Martha was charming in a high degree, and both in the solos and quartets secured the admiration and applause of the whole house. Mme. Scalchi was as successful as Mme. Albani, her voice in the concerted music telling out finely. Signor Ravelli and M. Durat were both effective in their respective rôles of *Lionello* and *Plumkett*. Many of the favorite numbers were redemanded.

"Don Giovanni," Mozart's operatic masterpiece, was given at the Academy of Music on Friday evening, the 6th. The audience was large and enthusiastic. Mme. Patti appeared in the role of *Zerlina*, a character that is admirably suited to exhibit the diva in a very favorable light. Her acting was as perfect as could well be, while her singing of the two well-known solos "Batti, batti" and "Vedrai Carino," deserved unreserved praise. The evening's performance fully displayed the great artist that Mme. Patti is, more than which it would be superfluous to write. Mme. Fursch-Madi personated the role of *Donna Anna* with intelligence and fine effect, making a bit in the aria which closes the first act of the opera as performed on the stage. *Leporello*'s part was taken by Signor Corsini, who acted better than he sang. Nevertheless, it was a fair rendering of a difficult part. Signor Ciampi-Cellaj as the hero *Don Giovanni* was but poor, and this was a great drawback to the success of the performance. The chorus sang fairly well, while the orchestra, led by Arditi, played in good style, though it appeared deficient in strings. The *Ottavio* of Signor Frapoli also was extremely weak and unsatisfactory, and on the whole, therefore, this performance was the worst one of the season.

On account of going to press we cannot give due prominence to the important event of the operatic season, the production on Monday evening, after many years, of Meyerbeer's grand opera, "L'Etoile du Nord." It was finely put upon the stage, and the interpretation generally was very satisfactory. Of course, the real feature of the evening was Mme. Patti's personation of the rôle of *Caterina*, which it may be said suits her admirably. She sang the music with her wonted charm and brilliancy, while her acting in the various scenes was of a high histrionic order. M. Durat, as *Pietro*, deserved a word of praise. In several portions of the opera he sang and acted very effectively. The minor rôles were well filled, while the chorus and orchestra did good work under Arditi's direction. Mme. Patti, Durat and Arditi were forced to appear on the stage, the former several times.

Afternoon Song Recital.

GEORGE WERRENATH, the popular and excellent tenor singer, gave his first afternoon song recital in the hall of the Long Island Historical Society on Friday. A fashionable audience was present, and enjoyed the music performed. On the programme were five songs by Schubert, among them "The Erl King," "Am Meer," and "Wohin;" two by Brahms; three by Gounod; five by Schumann, among which were "Du bist wie eine Blume," "Die Rose, die Lilie," and "The Two Grenadiers;" two by Faure; and three by Jensen. Mr. Werrenath displayed great talent and versatility in his interpretation of so many different songs by so many different composers, representing, as they did, a variety of styles. He was freely and warmly applauded, which was deserved. To take away the monotony of the entertainment, Hermann O. C. Kortheuer played several pieces on the piano in good style. They were Chopin's "Scherzo," op. 31; Liszt's transcription on "Faust," and Chopin's "Ballade" in F minor, op. 52. The whole affair was enjoyed by cultivated music-lovers.

Bank Clerk's Association Concert.

THE Bank Clerk's Association gave its annual concert in Chickering Hall on Thursday evening, April 5. A large attendance was present, and applauded the artists with great warmth. The New York Philharmonic Club played several selections in its well-known style, among them the popular "Serenade" by Moszkowski (not Mosy Kowski, as the programmes had it). The flute solo of Eugene Weiner and the cello solo of Chas. Werner were well received. Miss Alice M. Whitacre displayed some talent, although her style of singing at present is crude

enough. She excels in florid music, but has, in fact, no sostenuto power. J. H. Haaren and Mr. Hilliard were the other vocalists. The club gave several selections in average style. The tenors did not always sing in tune, and here and there passages sounded somewhat coarsely. Dudley Buck's "King Olaf's Christmas" was given with piano and organ accompaniment. It is an effectively written work, and was vigorously interpreted. The solos, however, were not well given. The concert must have been a financial success.

Mr. Bierck's Concert.

JULIUS G. BIERCK'S concert took place in Chickering Hall on Friday evening. Miss Lillian Russell and other artists were announced to appear, but failed to do so to the great chagrin of the paying audience. The whole affair was a failure. James Pearce, the organist, and Signor Liberati, the cornetist, should have appeared on the evening in question, but did not do so, and it is said the latter refused to play because a special note was not devoted to his "cornetta" on the programme. Mr. Need was in bad humor, and declared before several listeners that he was no "amateur." He was also exasperated because a bouquet especially designed to be presented to himself was first given to Miss Bartlett by mistake by an erring usher. This bouquet had, therefore, to do duty twice. Mr. Hopkins played the organ, but was badly confounded, because he searched in vain for a needed coupler stop. The stop was there, but excitement affected his eyes. The evening was one of rare sport to all—who had not paid.

Carl Alves's Benefit Concert.

THE pupils of Carl Alves, the well-known singing teacher, gave him a benefit concert on Thursday night at Steinway Hall. The audience was very large and the affair was a great success in every way. Twenty-one of Mr. Alves's pupils—fifteen young ladies and six gentlemen—showed that they had received excellent vocal training. Among those who were specially noticeable were Miss Ottilie Bischof and Miss Anna Benzinger, sopranos; Miss Katie Nuffer and Mrs. Carra Bend, altos. The latter lady sang a very melodious and pleasing composition by Mr. Alves. Of the gentlemen, Messrs. Fr. Benzinger, basso, and John Bolze, baritone, deserve special mention for fine singing, as also do the efforts of Mr. Alves himself, who has a sweet and agreeable tenor. The programme was rather long, and the concert consequently lasted until midnight.

Washington and Lee University.

AT the Academy of Music, on Tuesday evening, April 3, a performance was given in aid of the fund of the Washington and Lee University, in which a number of operatic stars appeared. The programme embraced the third act of "Il Trovatore," with Mme. Scalchi and Signor Ravelli; a scene from "Norma," given by Mme. Albani; a selection from "Dinorah," including the "Shadow Song," interpreted with great brilliancy by Mme. Patti, Mme. Scalchi singing with effect the goatherd music, and a new ballet "Szegeny," which fully displayed Mme. Cavallazzi's graceful dancing. During the *entr'acte* General Lilley presented Mr. Mapleson, in the name of the patronesses, with an English and American flag. The whole entertainment was a great artistic and financial success, and was creditable to Mr. Mapleson and his artists for their well-directed generosity.

French Opera.

LECOQ'S opera, "La Fille de Mme. Angot," was performed at the Casino on Wednesday evening last. Mme. Théo amused her listeners by her vivacious impersonation of the rôle of *Clairette*. The weakness of her singing was made up for by her humorous acting. Mlle. Leraux and M. Capoul were seen to advantage in this work, while M. Mezières, M. Duplan, and others, were bright enough to please those who were not over critical. This same opera was represented on Thursday night also.

On Monday night, the opera given at the Casino was Offenbach's "La Perichole," Mme. Théo taking the title-rôle in her vivacious and amusing manner. She excels in such parts. The other artists embraced in the cast were Mezières, Duplan and Mussy. Grinel, as *Piquillo*, was very acceptable. The whole performance was quite satisfactory.

Sunday Evening Concerts.

THE concert at the Casino on last Sunday evening was a fair success. A large audience was present and liberally applauded the soloists, Mme. Derivis, Miss Hope Glenn, Mme. Teresa Carreño, Signor Tecchi and Signor Del Puente. The orchestra, under the direction of Rud. Aronson, played a number of popular selections, all being more or less well received. The favorite artists during the evening were Signor Del Puente, Mme. Carreño and Miss Glenn.

The concert at the Cosmopolitan Theatre on Sunday evening was chiefly interesting, from the fact that Oscar Weil's music to the "Passion Play" was performed. It is of quite a musicianly character and made a good impression. The soloists were Emil Senger, Nahon Franks, Master T. N. Currie and Mme. Marie Salotti. Fred. Lyster conducted the orchestra in the first part of the programme. Mr. Weil conducted his own music. The audience seemed pleased.

The concert at the Grand Opera House, given by Maurice Grau, was quite a success. The artists engaged were Theo. Biorksten, Mme. Théo, M. Capoul, Mlle. Leroux, and M. Mauge. Mme.

Théo created her usual excellent impression, but the others were only partially successful.

Organ Recitals.

THE seventh organ recital of the series of ten was given in Plymouth Church, Brooklyn, by Mr. Carter, on Saturday afternoon, a large number of listeners being present to enjoy the excellent programme offered. Bach's "Toccata" in F was magnificently played by Mr. Carter, although the audience did not applaud it as liberally as other pieces, among the latter being the allegretto from Beethoven's Eighth Symphony, Wely's popular "Offertory" in G, and the "Coronation March" from Meyerbeer's "Prophet," all, however, being interpreted in a very effective manner. Mrs. Hartdegen sang Campana's "Ave Maria," with cello and organ accompaniment, and Reinecke's "May Song." She achieved a popular success. Mr. Hartdegen played Piatti's fantasia on "Scotch Airs" for violoncello, and was much applauded for the same. Miss Florence Tylee was a good accompanist. The "Fantasie Symphonique," by Festis, for organ and orchestra, will be repeated on Thursday, the 19th. Theodore Thomas and his orchestra will assist Mr. Carter on that occasion.

Mr. Fred. Archer gave his usual organ matinee in Chickering Hall on Monday afternoon. The attendance was meagre. A fair programme was offered and interpreted in fair style.

HOME NEWS.

—The Cecilian Society of Boston will give Handel's "Israel in Egypt" on April 24, with Mme. Minnie Hauk.

—It is said that a short season of German opera will be given next month at the Lexington Avenue Opera House, with Miss Juch as the prima donna.

—The McCaull Comic Opera Company will return to New York and appear at the Casino, April 17. Miss Lillian Russell will again be a member of the troupe.

—The great organ in Boston Music Hall has been sold. Price and buyer are kept secret as yet; it is rumored, however, that the instrument will go to some Western city.

—John Lavine's eighth annual concert will be given at Steinway Hall on next Tuesday evening, the 17th inst. An orchestra and Mme. Albani will be among the attractions.

—Jerome Hopkins has decided to give his eighteenth Springtide concert and opera ("Taffy") at Wallack's "Star" Theatre on April 24, with full orchestra and other accessories.

—"Fortunio," the new comic opera by Mr. Darley, which seems to have met with considerable success at the Philadelphia Lyceum, will be continued for the present at that house.

—Henry Carter has been engaged from May 1 as organist of Plymouth Church, at a salary of \$3,000. Mr. Camp and the quartet will leave at that time. There will be a voluntary choir.

—Mrs. Helen Barry, the English actress, whose husband died recently and who has been ill in consequence, has recovered and will soon appear at the Union Square Theatre, under the management of Max Strakosch.

—Mme. Sinico and her husband, Signor Campobello, who will be remembered as having sung with Mr. Mapleson's company here several years ago, have arrived in this country. They will commence a concert tour shortly.

—Messrs. James Barton and Louis Ballenberg have arranged with Messrs. Brooks & Dickson to produce Balfe's opera of "Satanella" at the Standard Theatre on May 7. The piece will be strongly cast and mounted in spectacular form.

—Edmund Neupert has signed a contract for five years with Mr. Alexander, director of the New York College of Music, to teach at that institution. This successful music school is to be congratulated on gaining such an eminent addition to its teaching force.

—Miss Amy Baker, a young lady who appeared before the public with high recommendations as to her ability, gave an entertainment, consisting of readings and music, at Steck Hall, in Fourteenth street, on Saturday night. Miss Baker was assisted by the Cecilia Lady Quartet, Emil Senger, basso, and Miss Augusta Lowell, pianist.

—Gen. Robert D. Lilley, who acted as the representative of the committee of ladies in the matter of the recent operatic entertainment for the benefit of the fund for the Washington and Lee University, report that the profits were \$4,500, and that Mr. Mapleson's check for that amount has been forwarded to the treasurer of the institution.

—The choirs of Trinity Church and St. Chrysostom's Chapel gave a concert on Tuesday evening, April 3, in Chickering Hall, for the benefit of the Trinity Seaside Home at Islip, L. I. The New York Philharmonic Club performed several effective pieces which were much enjoyed. The singing of the choirs deserved praise, the boys' voices sounding fresh and clear. The results financially were satisfactory.

—It has been decided by the authorities of Plymouth Church, Brooklyn, to abolish the quartet choir. The volunteer chorus choir will, therefore, be strengthened. The musical arrangements from the first of May will be under the direction of Henry Carter, and it is his intention to reorganize the choir in such a way that the members thereof may form the nucleus of an oratorio society. With this end in view Mr. Carter requests applications from singers desirous of joining the vocal forces to be under his direction.

Baltimore Correspondence.

BALTIMORE, April 8.

THE sixth and last Peabody Concert was given last evening. A comparison between this and the preceding one which took place a week previous would hardly be amiss. However, I shall only make a few comments and for obvious reasons prefer not to go into detail. At the former of these two concerts we had Mozart and Wagner as the two extremes, and at the latter, Gluck and Hamerik.

At the former, the intermediate number was by Schumann, and at the latter, Beethoven's "Emperor Concert." Rubinstein songs were the means. The director no doubt intended in these two programmes to exemplify the gradual development and progress of the art.

However, I really am inclined to think that there are a great many persons here who do not agree with Mr. Hamerik's theory of evolution; and although the swamping of Mozart was complete in the former concert, the same unhappy fate did not befall Gluck nor Beethoven in the latter.

This was perhaps a disappointment to the resigned and friendly portion of the audience, yet the true musicians present must have felt some satisfaction to see that Gluck and Beethoven stood the test wonderfully for men of such advanced years, as it were.

At the former concert the orchestra was reduced in numbers, but did very well. It was rather a dangerous experiment to place Mozart's G Minor Symphony at the beginning of a programme which was to close with Wagner's "Siegfried Idyll."

Indeed, I was very sorry for poor Mozart when I left the hall. The most orthodox of the audience must have been convinced of the overwhelming genius of Wagner, and of the great advance that the art of music had made within the past half century. The Mozart concerto for two pianos is insignificant, nowadays, and consequently created no impression. Gluck's Overture "Iphigenia in Aulis" opened the last programme. It is a gem. Very seldom anything of Gluck's is heard in Baltimore. Mme. Auerbach gave an artistic rendition of the magnificent E flat Concerto. She is a great pianiste, and Baltimoreans will be sorry to lose her. She leaves for Europe shortly.

Four Rubinstein's songs, sung by Miss Little, gave great pleasure. The closing number was Hamerik's "Opera without Words." I should suggest as a name, "The Musical Paradox, or Hamerik's What is it." Who ever heard of an opera without words? What is an opera?

A note on the programme stated: "The composer presents acts and scenes of an opera, the plot of which is left to the imagination of the listener, with the aid of the titles given."

However, what's in a name? This opera with or without words would sound as badly. Its points of originality are its name and that it was composed in the summer of 1881. There is altogether too much seeking after effect, and as I am accorded the privilege of using my imagination, I should judge it is intended as an opera burlesque. When I left the concert I was sorry; this time for two individuals. First, of course, for myself, because I was obliged to listen to the "Opera without Words" after instead of before the Beethoven Concerto; and secondly for Hamerik, because his best friends must have sympathized with him on account of the failure.

Now that the season is over, let us see what has been accomplished. Six concerts were given and only one new symphony, Raff's "Leonora." The rest was again a repetition of former years, barring, perhaps, Hamerik's "Symphony Poétique." I do not remember whether this was played last year.

The Peabody Institute was intended for educational purposes, and therefore Baltimoreans ought to have the opportunity of hearing other works and not the same each season. Besides, it is very indelicate, to say the least, for the director to be monopolizing two programmes out of six, particularly if these works were produced during former seasons.

Mr. Hamerik is a very painstaking and indefatigable director, yet in the interest of art I am obliged to make plain statements.

HANS SLICK.

[NOTE.—Ferdinand Hiller wrote a composition for pianoforte for four hands, called "Operette without Words." Consequently the idea is not original with Mr. Hamerik.—EDS. MUSICAL COURIER.]

Montreal Correspondence.

MONTREAL, April 6.

THE daily press has given an account of the ovations and enthusiastic receptions tendered to Mme. Albani on the occasion of her recent visit to Montreal and her native village. At the concerts and matinee given on the 27th, 29th and 31st of March, at the Queen's Hall, Montreal, by this eminent cantatrice (supported by an excellent company), the artistic success deserves special mention. Unlike Nilsson, Mme. Albani was most generous in her various selections, and being in excellent voice, sang with an earnest endeavor which could not have been surpassed, had she been singing before the most critical European audience. Enthusiastic applause and encores were the accompaniment of the audience after each of her selections. Signor Mierzewski was also the recipient of enthusiastic applause and captivated the audience by his brilliant performances. His high C and "Ut dieze de poitrine" in the Rigoletto quartet being an unheard effort of vocalization. Mme. Carreño played with her well-known brilliancy, and her selections were greeted with unbounded applause. The rest of the company, including Miss Dickerson, Signors Carano, Ciampi-Cella and Caravatti gave valuable support both in the concerted numbers and solos. Mr. Ferdinand Duicken was the musical director and accompanist.

It is proposed by the manager of the Bijou Theatre to spend about 40,000 in its reconstruction.

A Curious Phenomenon.

THE effect of mind upon mind was illustrated some days ago by a peculiar occurrence. Two musicians were in a certain manufacturer's warerooms, one playing on the piano a new composition of his own, the other listening to it. After this piece had been heard and commented on, the player continued to extemporize without any definite purpose. The listener, whose thoughts had passed to other works, began to think without any special reason therefor of the "Minuet of the Will-o'-the-Wisps," from Berlioz's "La Damnation de Faust." He suddenly thought that he would turn the thread of his companion's performance in a new direction by playing the first phrase of the "Minuet" aforementioned, and with this purpose in view was proceeding to divest himself of his gloves, &c., when his friend, seated at the piano, pausing but an instant, started to play the very identical piece, though not in the original key, but in the key he happened to be extemporizing in. No words had passed between the two friends for some time previous, and "La Damnation de Faust" had not been mentioned by either since they had met that day. No more singular coincidence than this came within our knowledge, in that both should not only have meditated on the same work, but should have hit upon the same number therein out of all other works and out of all other numbers in this particular work, is as remarkable as unusual. Whether considered as a wonderful coincidence, or as the result of the effect of one mind on another mind, it suggests material for interesting speculation.

"The American Wagner."

A novel suit came up for trial before Justice Meech in Chicago on Wednesday, the 4th inst., but none of the parties on either side being present, it fell to the ground. The suit was commenced March 30 by Frank B. Wilkie, journalist, and was to recover \$75 from Mr. Silas G. Pratt, the author of "Zenobia," an opera which had an unsuccessful production last week at McVicker's. Mr. Wilkie's bill was filed with the papers. This is how it reads:

SILAS G. PRATT, alias the "American Wagner,"

To F. B. WILKIE, Dr.

For professional services from to date, 1877, viz.:

In assisting the said Silas G. Pratt, alias the "American Wagner," in London, England, in 1877, in getting up a charitable concert to enable the said Silas G. Pratt, alias the "American Wagner," to get to America without walking, \$25.

In revising and condensing the manuscript of the opera of "Zenobia" for said Silas G. Pratt, alias the "American Wagner," disarming one of the Grecian characters of a revolver, reducing somewhat to shape the false quantities of club-footed rhythm and other curiosities and peculiarities of the marvelous production, \$25.

In rendering other services to the said Silas G. Pratt, alias the "American Wagner," in shape of professional advice; the mentioning of his name in letters from Europe, in which he was commended as an artist; for wear and tear of conscience, in connection with the said mention; in time lost by being bored by his frequent presence; in letters of introduction given him to distinguished people in Europe, &c., \$25. Total, \$75.—Evening Telegram, April 5.

Communications.

PITTSBURG, Pa., April 7.

Can you tell a reader of your valuable journal what has become of Signor Pantaleoni, who sang the *Toreador* in "Carmen" some four or five years ago in this country?

Y. O. LYNN.

[Signor Adriano Pantaleoni, according to latest accounts, is singing in opera at Udine.—EDS. MUSICAL COURIER.]

It is told of Mme. Patti that when she was about to start for St. Petersburg to sing before the Russian Court, she was asked if she did not fear death at the hands of the Nihilists. "Oh, no," replied la diva, "not in the least. There are plenty of emperors, dukes and counts, but there is only one Patti."

While Ole Bull will not be known in the history of art as a great scientific musician, there can be no doubt that his place as a brilliant and gifted solo player will stand among the very foremost. As a composer he will probably be forgotten, for his compositions, which make up the most of his concert programmes, were so radically interwoven with his executive art as a virtuoso that the two cannot be dissevered. No one, unless he could be inspired by the same feelings which animated the breast of Ole Bull, could ever evolve from his musical tone-pictures of Scandinavian myth and folk-lore the weird fascination which his bow struck from the strings. Ole Bull, like Paganini, laid no claim to greatness in interpreting the violin classics. His peculiar title to fame is that of being, aside from brilliancy as a violin virtuoso, the musical exponent of his people and their traditions.

The 400th performance of the ballet "Flick and Flock" has been given at the Berlin Opera House, and it appears that all the persons connected with its life are, after a quarter of a century, still among the living. Balletmaster Taglioni, the "inventor" and arranger of the piece; Hertel, the musical director; Müller, the dancer of "Flick," and Ehrich, the dancer of "Flock," all of whom took part in the first performance on the 20th September, 1858, were present and took their parts at the 400th representation on the last day of the old year. The Emperor attended the "jubilee" performance, and at the conclusion presented Taglioni with his portrait and invested Hertel with the Order of the Red Eagle of the third-class. Of the "scantily dressed" who took part in the first performance all, says a Berlin paper, rest now in the cool earth or have lost themselves in the world; only two are known to be alive to-day, and both are respected housewives in Berlin.

FOREIGN NEWS.

.... "Tripilla" is a new comic opera by Signor Luzzi.

.... The International Musical Concourse, at Lille, will be opened on the 3d or 4th of June.

.... Count Luigi Salina is writing an opera, in one act, entitled "La Canzone di Primavera."

.... It is said that Saint-Saëns has sold his opera "Henry VIII." to Durand, the publisher, for 60,000 francs.

.... The production of Mr. Mackenzie's new opera "Colomba" by the Carl Rosa Company has been postponed.

.... At the Court Theatre, Monaco, has been represented all the works of Wagner, in chronological order, from "Rienzi" to the "Götterdämmerung."

.... An unpublished opera, in four acts, called "Andolina" has been produced in Strasburg. The composer is Müller-Reuter, professor of piano and harmony at the Conservatoire.

.... It is now known that the fire in the Berlin National Theatre, on Wednesday afternoon, was an accident, caused by sparks from the chimney falling on an inflammable section of the roof.

.... At the Victoria Theatre, Berlin, has been represented the spectacular operetta "Venere," music by Braida. The libretto, by Oscar Blumenthal, a brilliant writer, contains a bold censure on social and political institutions.

.... "Le Puits qui Parle," a one-act comic opera, has been successfully brought out at the Caen Theatre. Arthur Mancini's music is said to be bright and appropriate, and the libretto, by an anonymous writer, very amusing.

.... It is said that Verdi is busily at work on his new opera, "Iago," the libretto of which is founded on Shakespeare's "Othello," by Arrigo Boito, the poet and composer. The new work is to be produced next winter at La Scala, Milan.

.... A new opera by Catalani, entitled "Dejancie," libretto by Zanardini, recently performed at La Scala, Milan, seems to have made a good impression. The music is said to be fresh and original. Signora Turolla, for whom the music appears to have been written, took the rôle. Other artists were Signor Bortato and Signor Bianchi.

.... Signor Orsini, the composer of the opera of "Lola," produced at the Olympic Theatre, has died at a comparatively early age in Naples. He has left behind him some musical works, including a three-act opera, the plot of which is by Mr. Gilbert à Beckett, and the words by Orsini's former collaborator, Mr. Frank Marshall.

.... The Sacred Harmonic Society announces a series of four concerts, to be given on Friday evenings, at St. James' Hall, under the direction of Mr. Charles Hallé. "The Redemption" was given on February 23, "Elijah" will be performed on April 6, Schubert's Mass in E flat, and the "Lobgesang" on April 27, and "The Messiah" on May 11. The scheme is acknowledged to be mainly experimental, but the council declare their intention of issuing "a much more comprehensive prospectus for the season 1883-84."

.... A *plébiscite* was taken at a recent Glasgow Saturday Popular Concert, and the result of the voting gave the following programme, which may be taken as a questionable specimen of the Glasgow musical taste—Overture, "William Tell" (Rossini), 392 votes; "Symphonie Fantastique" (Berlioz), 432 votes; Overture, "Oberon" (Weber), 172 votes; Intermezzo, "Vergissmeinnicht" (Allan Macbeth), 189 votes; Selection from "Rosamunde" (Schubert), 195 votes; Dance from the "Tempest" (Sullivan), 330 votes; Overture, "Tannhäuser" (Wagner), 423 votes. The voting in the symphony division of the works set apart for selection gave Berlioz 432 (as above); Beethoven's "Pastoral" 419; Cowen's "Scandinavian" 394, &c., while in the other departments the voting was similar in most respects to last year.

.... Referring to the Opéra-Populaire in Paris, Arthur Pougin gives, in *La Revue Libérale*, the following list of composers, together with the titles of operas which, to his knowledge, are now lying, more or less completed, in their portfolios: Victor Massé, "Cléopâtre"; Ernest Reyer, "Sigurd"; Massenet, "Méduse," "Manon Lescaut"; Ernest Guiraud, "Le Feu"; Vaucorbeil, "Mahomet"; Salvayre, "Richard III."; Joncières, "Le Chevalier Jean," "Le Roi Lear"; Litolf, "Les Templiers"; Ch. Lefebvre, "Lucrèce," "Le Voile Blanc"; Edouard Lalo, "Fiesque," "Le Roi d'Ys"; Paladilhe, "Patrie," and three acts of a comic opera; Gastinel, "Le Roi Barde," "La Kermesse," "Les Dames des Prés"; Bruneau, "Vercingétorix"; Wekerlin, "Les Fées," and several separate acts of other works; Louis Lacombe, "Winkelried," "La Reine des Eaux"; Hector Salomon, "Bianca Capello," "Les Contes d'Hoffmann"; Eugène Diaz, "Benvenuto Cellini"; Danhauser, "Maures et Castillans"; B. Godard, "Les Gueffes"; Canoby, "La Coupe et les Lèvres," "Le Seigneur Pandolphe"; Ant. Choudens, "La Jeunesse de Don Juan"; Deffès, "Le Marchand de Venise," "Riquet à la Houppe"; César Franck, "Le Valet de France"; Paul Puget, "Le Signal," "Le Marocain"; Dupatro, "Gazouillette"; Adrien Boieldieu, "Alain Blanchard"; Boulanger, "Monsieur de Bellegarde"; De Boisdeffre, "Les Lutins"; Th. Dubois, "Aben-Amet," "G. Wasa"; Ad. Nibelle, "L'Age d'Or"; Serpette, "Roby"; Hignard, "L'Archet Magique"; D'Osmont, "Le Partisan"; Legoux, "La Tartane," and Ch. M. Widor, three acts of comic opera.

THE MUSIC TRADE.

IMPORTANT NOTICE.

Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 25 East 14th street, New York.

ALL talk to the contrary notwithstanding, the paper formerly known as *Daily Music and Drama* does not any longer exist.

THE annual production of some of the piano manufacturers is greatly overestimated. We have before us a paper which states that a certain firm south of New York is turning out an average of sixty instruments a week and employs over three hundred workmen and artists. In order to make a first-class piano it requires much more than four hundred or even five hundred men to average sixty pianos per week. This statement is therefore absurd from the very outset. We may devote some space to the question of production in one of future issues. Interesting statistics could be adduced in the course of such an article.

THE editor of an evening daily is rapidly coming to the front in the rôle of a first-class idiot, by constantly making charges against firms in the music trade and against musicians without producing anything in evidence but his own word, which nobody credits. Is it possible that he is ignorant of the fact that he is the very last man to whose word or promise the least credit attaches in the musical world? Does he suppose that the music trade imagines that his former individuality has been metamorphosed into that of a person who now utters the truth? He is still the same person, and if anyone should doubt it, it is only necessary to watch his methods, to find that that leopard cannot change his spots.

EVERY manufacturer should take pride in having his stencil placed on every piano in as handsome a style as possible. The stencil may be made an ornamental part of the instrument or otherwise. Everyone remembers the old-style name-plates which were screwed on to the front of the open pianos. They were not noted for much beauty or taste, but in their day were no doubt thought eminently decorative. If they be compared with the stencil now in use, it must be admitted that a great advance has been made in this direction. Yet it must be further admitted that many manufacturers do not seem to give sufficient thought to their stencil mark, which is a mistake, however excellent their instruments may be. Altogether the matter is one of much, if not great importance, and that it deserves more consideration than what is generally accorded, goes without saying. The future will no doubt see a further improvement in the style of stencil marks. They should be made as handsome as possible.

THERE have been a number of late designs issued of reed organs with imitation pipes for the pipe-top instruments. Such a style of organ offers great chances for elaborate and effective ornamentation. It seems possible that these pipes might be utilized for tone purposes. Some time ago there was a factory in Syracuse, N. Y., that manufactured a pipe-reed organ, but it is no longer in existence. Still the idea of mixing the pipe and reed tone is one worthy of some consideration, and the future will, perhaps, see a successful combination of them. As regards the appearance of such instruments, it must strike everyone that there are opportunities offered in this direction in manufacturing this style of organ that the least imaginative designer might well seize upon. These pipe-top instruments are exceedingly useful for church and chapel purposes, and next to a full pipe organ, are to be preferred. They can also be manufactured at a reasonable cost, and it may be said that there is a good future for a combination instrument of this kind.

THE display of sheet-music in the windows of the large publishers on Union square and Broadway is one of the attractive sights to the thousand and one promenaders who traverse the principal thoroughfare of the city every fine afternoon. If taste can be exhibited, it is in the setting-off of a store window with sheet-music, photographs and busts. That most of our publishers are alive to the importance of this matter is not to be gainsaid, for they are well aware that a window that presents a striking and handsome appearance is a standing advertisement. To the æsthetic musician it is perhaps galling to see a picture of Beethoven or Wagner placed above songs with the

euphonious titles of "Father's eyes are red and bleary," and "Mother's teeth are all decayed;" but to the careless passer-by it is the general effect that creates a pleasant or unpleasant impression. Artistic effects are not produced by tyros in this line, and the difference between some windows and others in the same line of business is quite striking. Window-dressing is a matter of very great importance, by none others more understood and appreciated than by music publishers and dealers.

STUPID JOURNALISM.

SOME music trade journals seem to believe that the trade is hungering after foreign trade news, for in their issues columns of such uninteresting matter is printed. No doubt this is an easy way to get up a trade department without expense, and on this account the method is much in vogue. But the trouble with it all is that the whole trade part of those journals reads like so much ancient history.

In so far as the English trade news touches upon American pianos and organs, especially with regard to our exports, it is decidedly interesting and valuable to manufacturers, with perhaps some account of new inventions; but more than this is dry and useless. It is singular that these reprinted articles seldom refer to the most vital point—the future of the American organ and piano in England. In this direction there is much to be said, for we are carrying all before us by the popularity of our instruments with the English.

There is infinitely more judgment displayed in making editorial comments on foreign trade items, but the mere reprinting of them is generally absurd and a waste of space.

Boston Trade Notes.

A Boston conundrum: Who bought the Music Hall organ?

The Smith American Organ Company has just finished some organs that will be shipped to France.

We call attention to a special advertisement of Guild, Church & Co. in this issue of THE MUSICAL COURIER.

Woodward & Brown did a large retail business during the last ten days. Mr. Arthur Woodward says the season has opened with them.

The Chevalier Antoine de Kotski, who made his first appearance in Boston on April 6, at Tremont Temple, selected a Miller "Artist Grand."

Mr. Thielberg, of the Mason & Hamlin Organ and Piano Company, who has been South for several weeks, is soon expected back at his desk.

C. C. Briggs & Co. continue to ship pianos as rapidly as they are finished. Mr. C. E. Woodman, who is West on a business trip, has been sending in large orders.

The New England Organ Company did an immense business in March, notwithstanding the general quiet in trade. The factory continues to run overtime in order to turn out organs sufficient to fill orders.

Vose & Son are still short on uprights, and cannot accumulate any stock. The firm did not anticipate such a rush for their uprights, and, consequently, did not prepare, but in a short time will be able to turn out all they need.

The Emerson Piano Company expects to be in the new warehouses, No. 159 Tremont street, about May 1. The interior of the building is rapidly approaching completion. Another car-load of Emerson pianos has just been shipped to Thomas Goggan & Brother, Galveston, Tex.

"Lon" Dinsmore is reported to be insolvent. The failure is of no consequence, as he has lately been doing only a small business and has also been confined to his room on account of sickness for a length of time. The Decker Brothers' pianos, which he formerly sold, had been transferred to the Estey Organ Company, Boston, about a month ago.

Questions for Beatty to Answer.

Does Daniel F. Beatty think that any person of common sense will ever be entrapped by his latest advertisement of an organ that he calls the "Liszt" organ, the same name by which the Mason & Hamlin Organ and Piano Company designates a magnificent instrument built from specifications sent to the company by Dr. Franz Liszt?

Does not Beatty know that his advertisement of a "Liszt" organ is an outrage upon a great firm which has done so much to encourage the art of music in this country?

Does not Beatty know that the recourse to such methods of advertising his organs degrade him in the eyes of every business man? Doesn't he know that such a deliberate attempt to make use of the legitimate trade-mark of another firm, condemns him in the eyes of his own creditors?

Come, Beatty, drop the name of "Liszt;" you know it doesn't belong to you.

A Business Opportunity.

Mr. F. G. Smith, manufacturer of the Bradbury pianos, has taken a lease of a very fine double store, Nos. 424 and 426 Broadway, in the business centre of Saratoga Springs, and will open an extensive piano and organ wareroom. He informs us that he would like to negotiate with some trustworthy party in the sheet music and small musical merchandise line in connection with his Saratoga house, for which he has secured a five years' lease. There is no business of that kind now in Saratoga, and we think this is a splendid opportunity for some one to open such a business.

The rent will be very reasonable; perhaps services rendered might be considered the equivalent for rent. Mr. Smith can be addressed either at the factory, corner Raymond and Willoughby streets, Brooklyn, or at the New York warerooms, 95 Fifth avenue.

New Postal Rates.

Among the changes of general public importance effected by the last post-office appropriation bill are the reduction in the letter postage rate to two cents and the provision for transmitting money through the mails by a postal note payable to bearer at any money-order office which may be designated by the purchaser of the note. This note must be for an amount under \$5, and will cost three cents.

The postal note will only be good for three months from the date of its issue, but can then be renewed by application to the Superintendent of the Money Order Bureau at Washington, when a duplicate will be issued to the holder or party making the demand upon payment of an additional sum of three cents.

The two-cent letter rate will not go in operation until October 1.

Money orders will be issued for sums not to exceed \$100 in amount at the following scale of charges: For orders not exceeding \$10, 8 cents; for orders exceeding \$10 and not exceeding \$15, 10 cents; for orders exceeding \$15 and not exceeding \$30, 15 cents; exceeding \$30 and not exceeding \$40, 20 cents; exceeding \$40 and not exceeding \$50, 25 cents; exceeding \$50 and not exceeding \$60, 30 cents; exceeding \$60 and not exceeding \$70, 35 cents; exceeding \$70 and not exceeding \$80, 40 cents; exceeding \$80 and not exceeding \$100, 45 cents.

Egyptian Ivory.

After the war with Egypt it was believed in London that Egyptian ivory would be as freely offered as ever. Judging from a report made at the last quarterly sales of ivory at London, however, such is not the case. There was a good quantity on hand at the sales mentioned, but it was due to representatives of the trade having been in Egypt and having scoured that country for supplies. The belief is now prevalent that for six months to come Egypt will not furnish much ivory. It is supposed that it is heavily mortgaged and can only be released as the owners are financially able to meet their engagements. Never has there been such poor Egyptian ivory offered in London as at present. The buyers state that they were at a loss how to value it, on account of its great age and poor preservation. Prices ruled about the same as at Liverpool. Billiard ball and bangle sorts were a little easier; "hollows" of all descriptions were dearer; small tusks fetched full rates; best African was easier; common quality fetched generally good prices. The Egyptian ivory, poor as it was, sold for £750 per ton. Prices advanced as the sales proceeded, and some ten tons were withdrawn at higher prices than prevailed at the outset.—*The Australasian*.

In Town Recently.

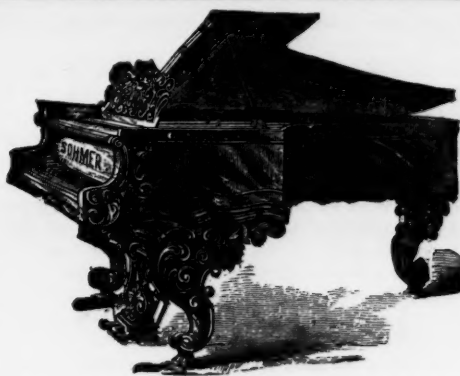
[ESPECIALLY COMPILED FOR THE MUSICAL COURIER.]

A. H. Chappell, New London, Conn.
P. C. Van Laer, Auburn, N. Y.
J. Shonniger, New Haven, Conn.
G. Heintzman, Toronto, Can.
J. J. Heppe, Philadelphia, Pa.
E. C. Ricksecker, Bethlehem, Pa.
J. W. Thompson, Morristown, N. J.
Fred. H. Cluett, Troy, N. Y.
R. Steiner, New Haven, Conn.
C. H. Brainard, Cleveland, Ohio.
James A. Clough, Clough & Warren Organ Company, Detroit, Mich.
J. T. Seely, Paterson, N. J.
C. Blasius, Philadelphia, Pa.
A. Blasius, Philadelphia, Pa.

...A valuable collection of musical instruments, comprising pianofortes by Erard, Broadwood, and other well-known makers, three curious old clavichords, violins, violoncellos, and double basses, wind instruments, &c., also a library of valuable musical works, including a curious collection of early printed music for the harpsichord and clavier, some scarce manuscripts of Scarlatti, Jomelli, Pergolesi, Handel, Purcell, &c., instrumental and vocal works, &c., were sold in London by auction by Messrs. Puttick & Simpson some time ago.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



NEW ENGLAND Cabinet Organs

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

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GUILD PIANOS

Nearly 17,000 now in use.

The Best Medium-Priced Instrument ever offered to the Trade and Public.

WRITE FOR PRICES TO

GUILD, CHURCH & CO.,
682 Washington Street,
BOSTON, MASS.

"It is the sweetest-toned Piano I ever heard."—From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

"Are famous for great nicety and durability of workmanship and fine tone qualities."—*Journal*.

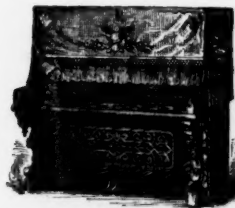
"We recommend as being in every respect reliable and satisfactory."—*Oliver Ditson & Co.*

Scarf with front, patented January 9, 1883.

PIANO COVER MAKERS

— ARE —

Cautioned Not to Infringe.



The only Cover for an Upright Piano-Forte, which is an ornament and protection for the instrument.

GRAND and UPRIGHT

PIANO COVERS

— IN —
Felt, Plush, Cloth
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For designs and price-lists apply to
T. F. KRAEMER,
P. O. Box 2920. New York City.

WESER BROS.,

— MANUFACTURERS OF —

Square and Upright Pianos.

FACTORY:

553, 555 & 557 W. 30th St., New York.

N. B.—We manufacture our own Cases in Factory and therefore can safely recommend.

F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,
NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

A. HAMMACHER.

WM. SCHLEMMER.

C. F. GOEPEL.

A. HAMMACHER & CO.,

209 BOWERY, NEW YORK,

Piano-Forte Materials, Tools and Trimmings,

THE LARGEST ASSORTMENT IN THE COUNTRY

Send for our New Illustrated Catalogue.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

PIANO-FORTE HARDWARE,

PALACE ORGANS

THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

Trade Notes.

—Orders for the new scale Christie upright are now coming in daily.

—W. F. Tway shipped forty-three Clough & Warren organs last week.

—W. O. Marrin, music dealer, Park Hill, Ont., has been burned out.

—J. H. Thomas, Catskill, N. Y., will open a branch house in Oneonta, N. Y.

—The firm of De Zouche & Co., Montreal, has been changed to De Zouche & Atwater.

—C. D. Pease & Co. last week received several large orders from the Pacific coast.

—Daniel F. Beatty was elected Mayor of Washington (N. G.) on Monday last. This is his fifth term.

—F. G. Smith has a new scale, large upright ready for the market. The instrument has a powerful tone.

—Behr Brothers & Co. will occupy their new factory, erected in place of the one destroyed by fire, in about three weeks.

—Mr. Charles A. Decker, of Decker Brothers, has just returned from a Western trip as far as Chicago and St. Louis.

—Mr. McEwen, of the Sterling Organ Company, says that business is active, and that the spring prospects are exceedingly bright.

—Strauch Brothers report to us that the strikers are fast returning to work, and that all but the ringleaders will be re-instated.

—The W. W. Kimball Company, Chicago, Ill., has presented an organ to the fair of the Washington Light Infantry, Washington, D. C.

—Karl Fink, of Alfred Dolge, did an immense business in Boston during his last trip. He is said to have made more sales than during any former trip.

—At the International Exhibition which will be opened at Calcutta next December, two thousand square feet of space have been reserved for American exhibitors.

—The latest illustrated catalogue of the Fort Wayne Organ Company seems to have been gotten up regardless of cost. We acknowledge receipt of it with thanks.

—Experienced lumbermen say that the supply of walnut is rapidly diminishing, and that fully three-fourths of the good stock throughout the country has been consumed within the last ten years.

—In the peninsular portions of Florida the yellow pine forests extend over three-fifths of the six counties of Putnam, Marion, Sumpter, Polk, Hillsborough, and Hernando, embracing 326,277 acres.

—During the past three years ivory has risen at least 100 per cent. in value, and pearl, which is also largely used in hafting cutlery and other goods, has advanced very materially in the same period.

—The new Corliss engine about to be put in the Wessell, Nickel & Gross action manufactory, has arrived. It is of 65 horsepower. This, with the old engine which will remain, will make 130 horse-power in use.

—McEwen & Co. have opened a branch house in Newark, N. J. Mr. McEwen tells us that the Sterling Organ Company has orders ahead for a large number of organs. Four new designs of walnut cases have just been put on the market.

—F. W. Helmick, music publisher, Cincinnati, Ohio, who made an assignment last week to Albert Bettinger, failed five years ago, with liabilities of twenty odd thousand dollars, and compromised at 50 cents on a dollar. The liabilities this time are not so large.

—Messrs. Julius Bauer & Co., of Chicago, will remove from their present location to the large and handsome warerooms, Nos. 150 and 156 Wabash avenue. The building is more commodious than the old one, and affords better facilities for the display of instruments.

WINNIPEG, Man., April 3.—The music trade report business good, and look forward to a very busy season. Mr. Mitchell, Jr., of the firm of Mitchell & Sons, organ builders, Montreal, is now in this city putting up the new organ built by that firm for St. Mary's Church.

—Since enlarging his warerooms at Nos. 57 and 59 University place, Mr. R. M. Walters has been doing an increased business. He has lately rented two five-story buildings on West Thirteenth street, between Fifth and Sixth avenues, for manufacturing purposes, and will make the "Narvesen" piano there after May 1.

—Cable & Sons' new factory now in course of construction on Thirty-eighth street near Eleventh avenue, will be occupied by the firm about May 1. It is a building containing six stories, and is 50 feet wide by 100 feet deep. Cable & Sons will be prepared to

turn out a large number of pianos every week, with the facilities which the new factory affords.

—Messrs. Stultz & Bauer have completed nearly all improvements in the factory recently occupied by them. The firm anticipates a healthy spring business.

—Dyer & Hughes, organ manufacturers, Foxcroft, Me., are very busy. The sales of their organs extend all over this country and into England, the Colonies and other foreign lands. Twelve different styles are manufactured, and some sixty different actions, containing remarkable combinations. On the books are names of houses and customers that have dealt with this firm over 15 years, which still continue to give them their patronage. This is the best evidence of the quality of the work turned out by the firm.

—Mr. Samuel Carpenter, of the Pennsylvania Railroad, whose office is at 849 Broadway, is exceedingly popular with the traveling fraternity of the music trade. The fact that he represents the greatest railroad in this country is not the only reason that he is able to induce the traveling members of the trade to go via the Pennsylvania. His urbanity and his genial disposition have made thousands of friends for him, and they will always adopt his suggestions regarding travel.

—The gross amount paid on account of the tariff commission, from the date of their appointment to the time the report was made to Congress, is \$69,000. The payments were on the order of John L. Hayes, President and disbursing officer of the commission. The amount thus paid is about \$50 a day for each member of the commission. The salary allowed by the law is \$10 a day. What the remaining \$40 a day for each man was expended for is unknown, as a knowledge of the vouchers is barred at the Treasury Department. The law fixes no limit to the expenses of the commission beyond the \$10 per diem for each commissioner.

Exports and Imports—Port of New York.

EXPORTS.

Week Ending April 4, 1883.

Central America.....	3 musical instruments.....	86
British West Indies.....	1 piano.....	00
" ".....	1 musical instrument.....	10
" ".....	1 organ.....	100
Hamburg.....	16 ".....	725
London.....	26 ".....	2,050
" ".....	6 cs. sound-boards.....	1,025
Bristol.....	3 organs.....	210
Glasgow.....	2 ".....	200
Liverpool.....	3 ".....	300
" ".....	1 piano.....	225
New Brunswick.....	1 ".....	450
Total.....		\$5,981
London.....	sounding-boards.....	400
Hamburg.....	" ".....	450

IMPORTS.

Musical instruments, &c.....136 cases.....\$16,371

Review of New Music.

C. H. DITSON & CO., NEW YORK, BOSTON AND CHICAGO.

1. Like a Roseleaf.....(ballad).....J. B. Montell.
2. Sweet Annie Bell.....(song and chorus)....."
3. I Know Two Eyes.....(song)....."

No. 1.—Most singers will be pleased with the melody of this ballad, which is both expressive and effective. It is easy to sing and play, and there can hardly be a doubt that it will become quite popular. Key—D major.

No. 2.—This "song and chorus" pretends to very little, but the melody is tuneful and the chorus well harmonized, an exception to the general rule. It should find favor with the public.

No. 3.—Here we meet with a baritone song of sterling merit, far removed from Nos. 1 and 2. The whole workmanship shows the skilled musician, and if the ideas are here and there somewhat worn, they are presented in such a way as to make them interesting to the best music-lovers. The words are admirably treated. The accompaniment could only have been penned by a good harmonist, one who knows thoroughly well how to make full use of every thought. No singer can fail to admire this song. Key—E flat major: compass—B flat to E flat (an eleventh).

W. W. WHITNEY, TOLEDO, OHIO.

The Drill Master.....W. A. Ogden

As usual with similar books, this one opens with a number of pages devoted to explaining the rudiments of music. Following these pages are others, containing exercises for vocal practice, and last of all comes a mixed selection of secular and sacred pieces, most of them of a very weak order. We have as a medley the "Policeman's Chorus" from "The Pirates of Penzance," which is immediately followed by a chorus from Handel's "Joshua." These two representative pieces are the best in the work. The book is neither better nor worse than other volumes of the same kind published under a hundred-and-one different titles.

The Southern Exposition.

The main building for the Southern Exposition to open at Louisville, Ky., August 1, is now in a sufficiently advanced stage of construction to give the spectator some idea of its extensive proportions. It will be one of the largest exposition buildings ever erected, as will be seen from the following comparisons of the area, in square feet, of the main buildings of the world's great industrial exhibitions:

London, 1851.....	989,884
New York, 1853.....	249,691
Paris, 1855.....	545,934
Paris, 1863.....	456,923
Vienna, 1873.....	430,500
London, 1869.....	1,400,000
Philadelphia, 1876.....	872,320
Atlanta, 1881.....	107,520
Southern Exposition at Louisville, Ky.....	677,400

It thus appears that the main building of the Southern Exposition will be larger than the main building at Vienna in 1873, at Paris in 1863 and 1855, and New York in 1853, while it is smaller only than the main buildings at the two London Expositions and the Centennial Exposition at Philadelphia in 1876. At the two Paris Expositions the annexes ran the total area up to slightly over one million square feet, and at Philadelphia the machinery annex covered over eight hundred thousand square feet, and the other annexes increased the area to greater dimensions than ever attempted before, and probably greater than will be attempted for many years to come. At Atlanta in 1881 the annexes increased the total area to about eight acres. The Southern Exposition has already projected annexes for saw-mills, horticultural displays, and art exhibitions that will increase the total area by many thousands of square feet, and as the pressure for space now foreshadowed is realized, it will necessitate still greater extension.

That the thirteen acres in the main building, with the additional gallery space and annexes already arranged for, will be inadequate is a fact becoming more obvious every day. The experience of all great exhibitions has been that exhibitors were slow to comprehend the magnitude of the undertaking, and that the applications for space were made in a very rapidly increasing ratio as the time for the opening approached. At Philadelphia, toward the opening day, applications were poured in so fast that thousands had to be refused, and indeed applications were presented to within a few weeks of the close. The report of the Atlanta Exposition states that three-fourths of the applications for space were received in the last month preceding the opening. The total number of exhibits was 1,113. At the time of this writing the opening of the Southern Exposition is distant more than four months, yet over four hundred applications for space for the most valuable and interesting exhibits that can be made have already been received. If ordinary experience holds good with the Southern Exposition, and applications continue from this time on to increase in the proportion that has always obtained in other great exhibitions, the space now contemplated will be altogether insufficient. At the present rate the first of June will show more applications than there were exhibits at Atlanta, and yet there will be two months before the opening.

Perhaps one strong reason for the promptness which has been shown by exhibitors may be found in the fact that the people of Louisville furnished ample means for the undertaking, and asked no pecuniary aid from any outside source. It has also come to be known that the exposition will be conducted on a very liberal plan in regard to exhibitors. There will be the customary uniform \$25 entrance fee to keep out insignificant exhibits, but beyond this no charge will be made. Power, steam, water and other necessities which have in some exhibitions been made the subject of extra charge to exhibitors, will be furnished in the quantities required by exhibitors free of cost.

In the machinery department there will be four main lines of shafting speeded at 200 per minute. This uniform speed will obviate the inconvenience of separating the different parts of one exhibitor's group of machinery, as he may regulate the speed for his different machines by adjustment of his pulleys and counter-shafts. The rules for the machinery department, where power is desired, require application for space to be made before May 15, all heavy machinery to be placed before June 15, and all such heavy machinery to be ready for running before July 15. These rules and the general rules for exhibits are now in press and will soon be distributed.

The fare from all points in the United States has been fixed at one and one-third fare for the round trip during the Exposition. That is, if the regular round fare from a distant point is \$48, it will be reduced to \$32. Within a radius of several hundred miles, however, excursion rates will prevail, which will make the fare very much less. It is stated at the Louisville and Nashville Railroad office that that company has already arranged for increase of carrying capacity for the Exposition travel that will cost \$150,000. The freight rates for exhibits will in a short time be arranged on the basis of freight one way. All indications point to more than a realization of the expectations of the most sanguine of the projectors of the Southern Exposition.

EMERSON PIANO CO.

"THE BEST IS NONE TOO GOOD."

WHAT WE RECOMMEND WILL RECOMMEND ITSELF.

WAREROOM, 579 WASHINGTON STREET BOSTON, MASS.

"ONCE MORE TO THE FRONT!"

Guild, Church & Co.'s New Case Factory.

TWENTY-TWO years ago, on April 1, Mr. Guild himself made his first piano. Since that time the Guild pianos have been distributed to all parts of the world, winning for themselves a name and fame that any firm may well be proud of. It now gives us great pleasure to present to our patrons and friends a cut of our new case factory which we have purchased since our fire, in January last, and which we have fitted up expressly for the manufacture of our case and cabinet work. The lot has a frontage on Fifth Street of 237 feet. The engine and boiler room is entirely separate from the main building, which is made of brick, iron and stone, and is fireproof. It has a large and powerful steam engine, and three fifty horse-power boilers.

The main building is heated with steam throughout, and is fitted up with large dry houses, dry rooms for the storage of kiln-dried lumber, a steam elevator and a large quantity of new machinery of every description required for the making of thoroughly first-class work. It has a nice private office fitted up for the convenience of our foreman, Mr. Samuel J. Kaler, who will make his headquarters at this factory, and under whose care and supervision this factory

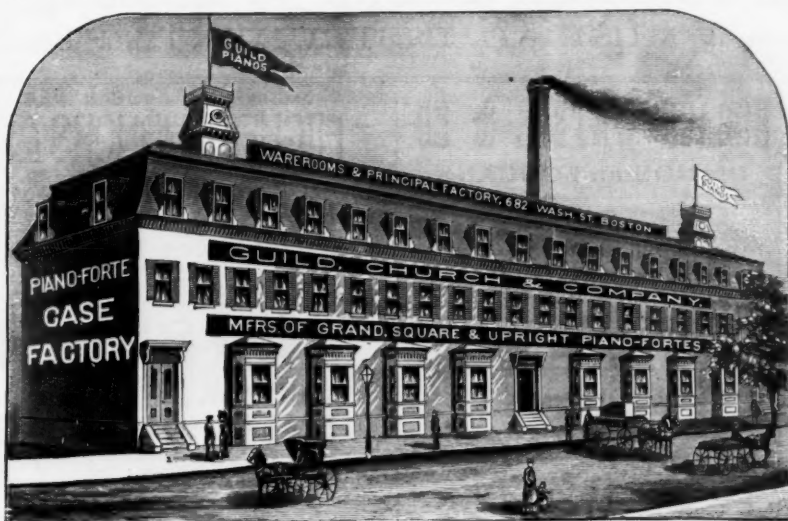
will be run. This office is connected with our principal factory, warerooms and office at 682 Washington Street, Boston, by a private line telephone. Our factory and warerooms at 682 Washington Street will be under the

every branch of the business. We now possess facilities for making not less than thirty pianos per week, with which to meet the increasing demand for our instruments, and we feel that we may safely promise our agents a more prompt and satisfactory filling of their orders. In coming up once more out of the fire we have renewed our past determination to furnish pianos that shall have no superiors, and thus fully maintain the high reputation they have gained and maintained during the past twenty-two years, furnishing to our patrons and friends pianos at a price which, for their quality, shall have no equal.

It has often been asked why we have no traveling agent in the field to represent our pianos? In reply, would say we have had all we could do to keep up with the natural increasing demand for our instruments without making an effort to increase their sales.

With our present facilities we hope, at no distant day, to be able to call on some of our agents who have handled our pianos for years, or to send a representative in the interests of our trade.

Respectfully,
GUILD, CHURCH & CO.



Nos. 245, 243, 241, 239, 237, 235, 233, 231, 229, 227, 225 & 223 W. Fifth St., S. W. Boston, Mass., U. S. A.

care and management of our efficient business manager, Mr. De Volney Everett, thus leaving to Mr. Guild the care and general supervision of the whole, and giving him more time for his personal inspection of

Professional Cards.

[This department has been established to give members of the musical profession an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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